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Stained Glass

A Quarterly Devoted to the Craft
of Painted and Stained Glass



VOL. LVI

Fall 1961

No. 3



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AMERICAN MADE GLASS FOR MADE-IN-AMERICA WINDOWS

Blenko Glass Company, Incorporated

STAINED GLASS

Vol. LVI

AUTUMN 1961

No. 3

The Magazine of the Stained Glass Association of America
Editor: J. G. LLOYD, 500 University Drive, Fairfax, Virginia

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Architect's Window

Shown at the left in full color is a reproduction of a "Nativity" window executed in faceted glass. The window was especially prepared for the architectural offices of Satterlee and Tomich in Sacramento, California. This would seem to be a particularly appropriate installation as Mr. Nicholas Tomich is a member of the Church Architectural Guild and is well known as a designer of churches throughout the west.

The window was designed and made in the Cummings Studio, San Francisco, California. The glass is cast in light weight concrete and made up in four separate sections. Originally prepared for installation in steel sash, it later was mounted as a panel so it could be removed and used as an exhibit piece.

Mr. Harold Cummings says that, "Although the subject seems easily discernible to us, some people do not readily make it out."

In the lower left portion of the window the Virgin is depicted in rich shades of blue. She faces the right and is bent slightly over the Christ Child. The Child can be identified by the symbolic cruciform nimbus in red and white.

The upper portion of the window shows the standing figure of Joseph facing to the left. His face, in light almost clear glass is tilted directly down. At the extreme left Joseph's hand can be made out clutching a gold staff.

Most of the glass has been cut from Blenko slabs. It was then subjected to very extensive chipping or faceting and set so it protrudes above the cement binder. ✚

Faceted glass Nativity Window located in the offices of Satterlee & Tomich, architectural firm in Sacramento, California. Designed and executed by Cummings Studios, San Francisco.

Photo: Custom Studios

Secular Uses for Stained Glass

by

JOHN G. LLOYD

Although it is taken for granted that a church should have stained glass windows the same idea does not occur so readily when thinking of public and commercial buildings or private houses. This huge market has so far been left relatively untouched by the stained glass craftsman. However, with contemporary architectural trends definitely moving in the direction of open type construction the potential uses for stained glass are unlimited.

Along with this there has been a revived interest in the utilization of "art in architecture". With this the stained glass craftsman can now once again more completely carry out his original purpose in life. The term "handmaiden of architecture" will again become a reality.

During the Middle Ages, when the craft got established, church building was practically the only kind of planned large scale construction going on. Stained glass filled a definite role in these structures as a decorative accoutrement capable of providing a rather mystical aura known as religious atmosphere. It carried out this function so well that ever since it has been *typed* as a religious art.

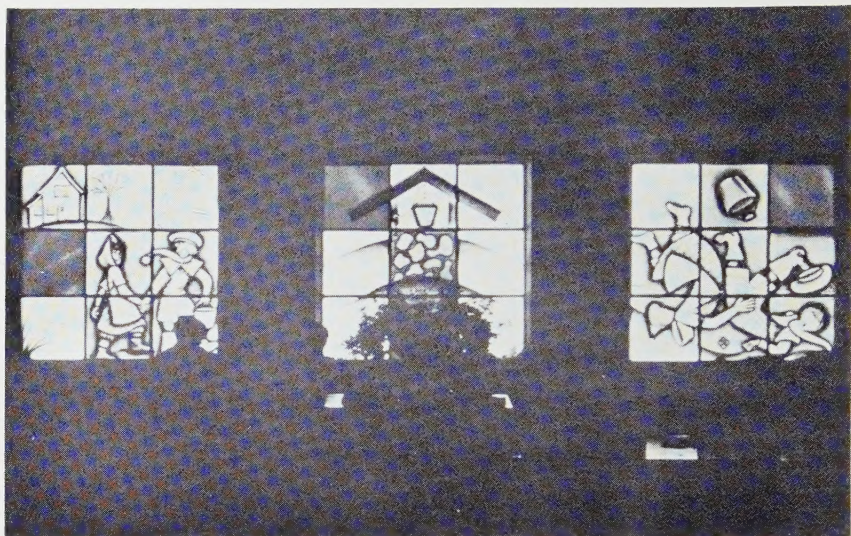
Today, however, there is really no need for the versatile stained glass studio to direct its efforts solely toward the field of church construction. With the new materials and different techniques that have been explored in recent years the time is ripe for the stained glass man to branch out into the general building field. From airports to homes, factories to restaurants the expanding construction market is wide open for the creative, imaginative craftsman who can adapt to the changing world.

Although church work will probably always remain, by far, the greatest user of stained glass, the other applications must not be neglected. Architects should be familiarized with the touches of warmth, color and beauty that stained glass can add to the rather cold steel, glass and cement construction that is going on in our functional world.

With this thought in mind the current issue of *Stained Glass* is devoted almost exclusively to illustrating the many varied and wonderful ways stained glass can be utilized in the nonreligious field. A recent article in the *New York Times* (August 13, 1961) said, "That stained glass conforms with, and even enhances, its many non-religious settings today is evidence that the craft is still very much alive and full of promise."



Japanese Flower Symbol in
Faceted Glass. One of a
series in the Fischer Porter
factory, Hatboro, Pa.
Designed and executed in
the Willet Studios,
Philadelphia, Pa.



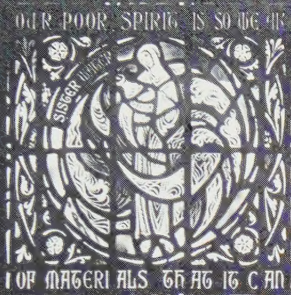
Stained glass windows depicting "Jack and Jill Went Up the Hill", installed in kindergarten in Salina, Kansas, done by Emil Frei, Inc. St. Louis, Mo.

Public Buildings

Possibly, next to churches, more stained glass can be found in public buildings than in any other one category. (See *Stained Glass Spring*--1944 "Stained Glass Goes to Public Buildings.") State capitals, libraries, museums, art galleries, courthouses, schools, all have made extensive use of this decorative art to promote an atmosphere of quiet dignity while bringing color and beauty into the lives of the public.

The nation's Capitol in Washington contains several notable examples as does the Library of Congress and many other official buildings in the city. Across the Potomac in Alexandria, Virginia

Continued on Page 9



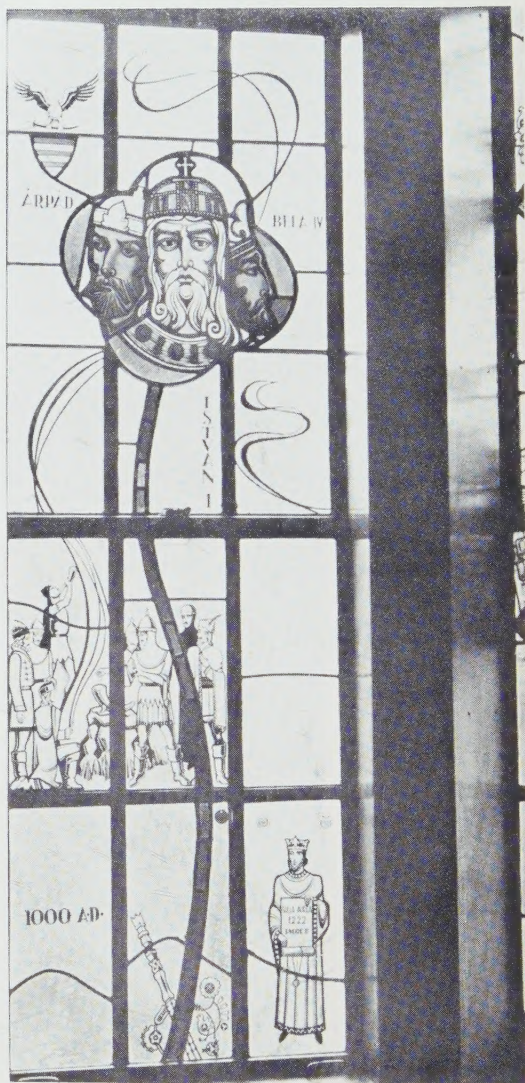
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 , Boston, Mass.

Second window of a series in the Hungarian Room at the University of Pittsburgh. Shown in the quadrifoil are three of Hungary's early leaders. Arpad (889 A.D.) who lead the Magyars to their permanent home in the Danubian Basin; St. Istvan (997-1038) who was instrumental in converting the people to Christianity and bringing western culture to the land; Bela IV (1235-70) the king responsible for re-organizing the country after the Tater invasion.

In the middle panel the leaders of the seven Magyar tribes are shown cutting their veins and mixing their blood in a vessel and drinking it. This ancient custom of tribes sealed the loyalty of each to the other and to their leader Arpad.

The lower panels shows Endre II, father of Bela, issuing the Proclamation of Rights, known as the "Golden Bull" in the year 1222. One of the fundamental pillars of Hungary's Constitution, it came seven years after England's Magna Carta. The year 1000 A.D. indicates the time Pope Sylvester II sent a crown to St. Stephen on the conversion to Christianity.



The windows in the Hungarian Room were designed by Milcho Silianoff and Howard Wilbert of Pgh. Stained Glass Studios, Hungarian designer Louis Diera, and University architect Albert Klimcheck.

the Washington Masonic National Memorial holds a veritable gallery of historical and symbolic windows.

Schools throughout the land, from kindergartens to universities use the medium to illustrate nursery rhymes, folk tales, commemorative and historical events, or just feature simple, classic designs in light and color.

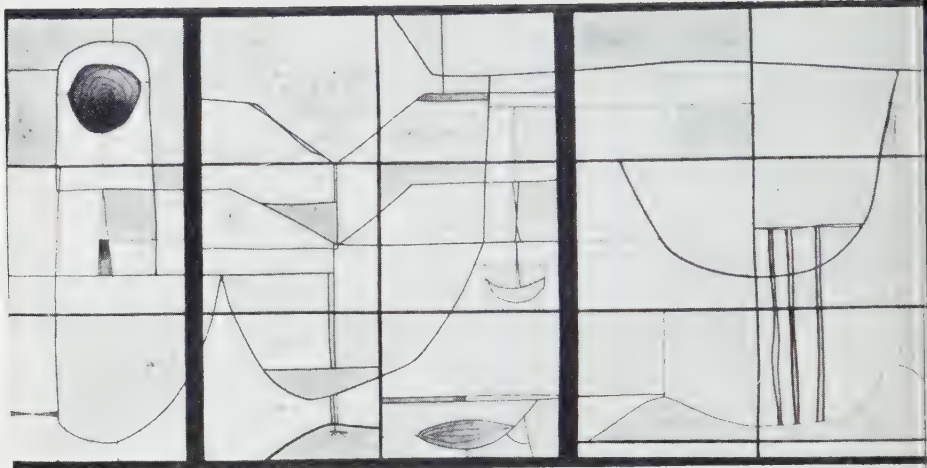
One of the largest collections in an institution of higher learning can be found at the University of Pittsburgh. There, in addition to the monumental Connick windows of the Heinz Chapel, the delightful "stories in glass" illustrating the songs of composer Stephen Collins Foster in the Foster Memorial Auditorium, and the 15th and 16th century heraldic windows located in the Fine Arts Department, there can be found a great variety of different styles and subjects in the nationality classrooms of the Cathedral of Learning. These rooms are sponsored and equipped by the various ethnical and nationality groups that go into making up the heterogeneous population of the great steel City of Pittsburgh. Most of the rooms contain stained glass windows done in the style of the homeland depicting scenes in the history or legend of the particular country. Illustrated here is a window from the Hungarian Room.

Windows

There was a day, long past—thank goodness, when no solid American home was quite complete without at least one insipid opalescent picture window adorning its walls. Many of these status symbols of a by-gone era still live to haunt us in older sections of our cities. Now, after a long period of dis-

*Residential Window in
San Francisco, designed
and executed by John
Lukas of Church Art
Glass Studios.*





*Stained glass window in Lehman residence, Fort Wayne, Indiana.
Architect: Robert J. Smith. Stained Glass: Emil Frei, Inc.,
St. Louis, Mo.*

interest, architects are once again timidly sampling the effects of colored glass for residential windows to bring beauty, light and privacy into the home. This time, however, creative, imaginative work is being carried out in the best traditions of the craft.

Here, as in public and commercial buildings, the extensive use of glass and cement block in contemporary dwellings should prove to be an ideal atmosphere in which to obtain striking stained glass effects. With the new materials available to the craftsman permanent decorative art can now be incorporated into our homes.

*Faceted glass fire side screens and window dividers in the home of
Mr. and Mrs. Ralph Dewey, Belvedere, California. Architect: Roy
Starbird. Faceted glass: Cummings Studios, San Francisco, California*





Not only can it be used in windows but also for entire walls, room dividers, screens, and wall plaques. An unusual use, both utilitarian and ornamental, will be seen in the faceted glass fireside screens created for Mr. and Mrs. Ralph Dewey's residence in Belvedere, California by the Cummings Studios (see illustration.)

The "Advent of the Home" as depicted in the facade window of the Home Protective Savings & Loan Building, New Brighton, Pa. From top to bottom: Future, Glass-Modern Contemporary Ranch, Elizabethian Duplex, Cape Cod, Colonial, English, Log Cabin, Indian Pueblo, Teepee, Straw Hut, Tree Cave.

Architects: Martsolf, Gross & O'Neal. Stained Glass: Pittsburgh Stained Glass Studios.



*Miller's Drug Store, Euclid Ave., Cleveland, Ohio.
Stained and leaded glass: Phillips Stained Glass Studios, Cleveland*

One question that might come up at this point concerns the matter of costs. Is stained glass too expensive for houses? Well, it is unlikely to be found in the average sub-division development for some time yet. But for an architecturally designed home it should be definitely kept in mind. Considering that it replaces solid walls or clear glass, part of the expense is immediately offset. Then you get the additional aesthetic effect of having a built in work of art whose worth cannot be measured in dollars and cents.

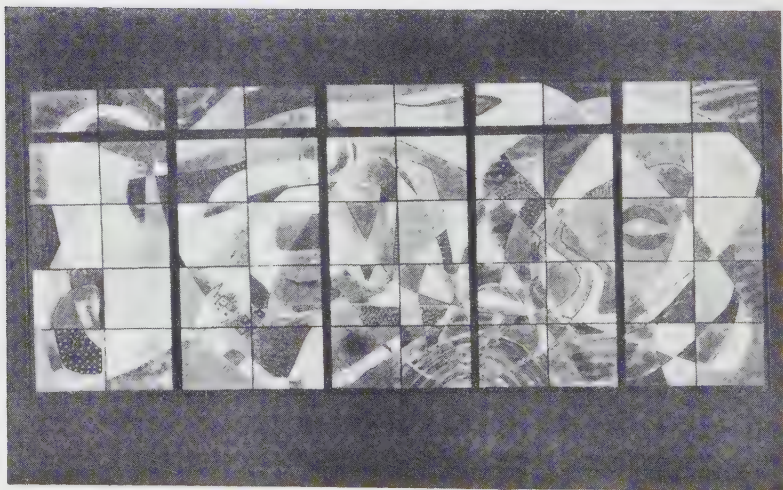
Other Installations

No longer necessarily confined to churches, stained glass can be adapted in most appropriate ways to store fronts, night clubs, restaurants, hospitals, financial institutions, and for colorfully lighted panels located in open, street-level offices. A stroll along Fifth Avenue in mid-town Manhattan will reveal contrasting displays of artificially lighted murals in colored glass enhancing airlines, steamship, travel agencies, and other offices. Designed in contemporary, abstract forms they invite the public to step in for a closer look.

Along busy Euclid Avenue in Cleveland the facade of Miller's Drugstore offers a pattern of leaded clear and stained glass. Designed by the Phillips Stained Glass Studios, Cleveland, it depicts the various symbols of the profession of pharmacy.

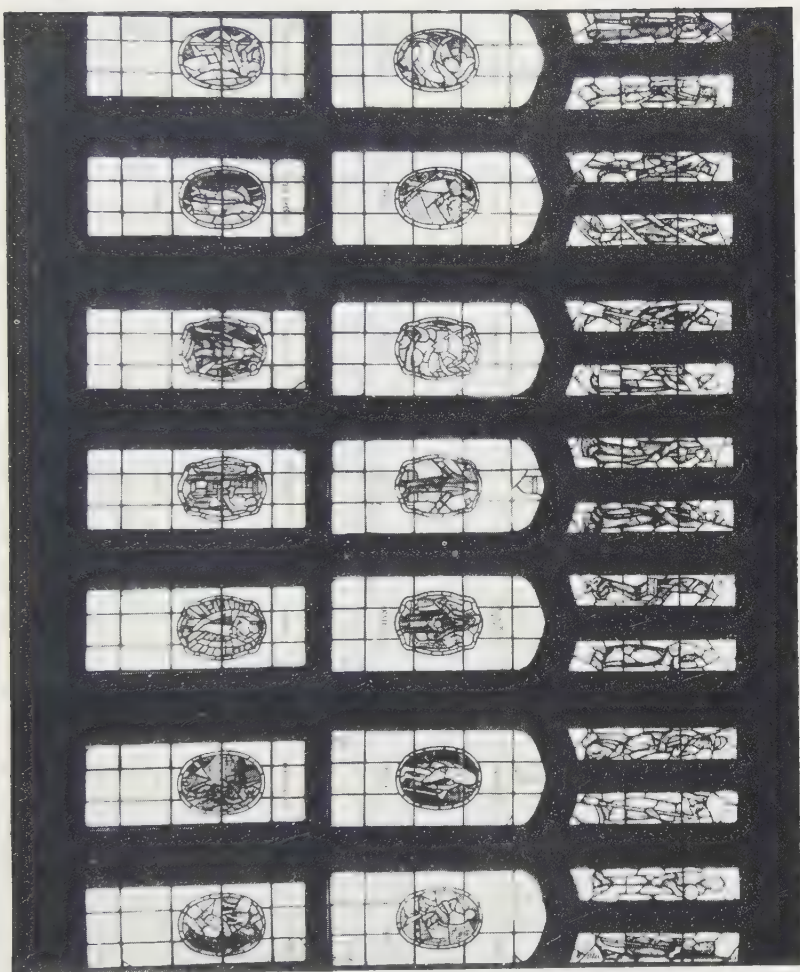
Although not uncommon in hospital chapels, Emil Frei's large abstract window in Barnes Hospital, St. Louis must certainly be considered a provocative example of new techniques and directions in stained glass design. Also illustrated are two, more conventional, traditional types of installations found in institutional dining halls done by the Jacoby and Connick Studios.

In conclusion it might be well to hear what an architect-cleric has to say on the subject. The following excerpt is taken from Father Michael McInerney's article "Antique Stained Glass and Religious Atmosphere" in the July 1956 *Homiletic and Pastoral Review*.



Abstract designed stained glass window in Barnes Hospital, St. Louis, Mo., Designed and Executed in Studios of Emil Frei, Inc.

*West bay window in dining
hall of Kenyon College,
Gambier, Ohio, symbolizing
American authors and poets
which have been chosen for
their sustained influence to-
ward wisdom and good
nature. Designed and made
by Charles J. Connick
Associates, Boston, Mass.*



*Dining room window in the Convent,
Edwardsville, Ill.
Stained Glass: Jacoby Studios,
St. Louis, Mo.*



"It should not be concluded that, since stained glass was the invention of religious times for religious purposes, it should be confined to that one purpose. There is a need in every department of life, be it social, industrial, business, educational or public life, for something other than the cold mechanical routine of every-day, matter-of-fact affairs. There is a need for something mysterious and spiritual, something to soften the hard facts of our existence with which we come into contact, and which, conflicting in no way with our profession of faith, contributes to a development of our artistic sense.

"Such a field for the installation of stained glass would extend far beyond that now occupied by churches and would depend very much upon the energy and ability of architects and stained glass designers and craftsmen to produce. Pot metal could be used and the panels designed to a purpose with symbols to depict, for example, local history and tradition." ✚

The World's Largest Stained Glass Window

What is believed to be the world's largest stained glass window has been installed in the new passenger terminal of American airlines located at the New York International Airport (Idlewild). Few contemporary buildings have combined so effectively the fine arts and architecture as has been done in this impressive structure.

Opened for full use in the spring of 1960, the terminal can handle four million passengers and visitors annually with a peak rate of four thousand per hour. Designed by the architectural firm of Kahn & Jacobs, New York City, in association with Roy S. Bent, it fulfills all of the demanding functional requirements of air travel in the jet age as well as providing a colorful and striking appearance.

The stained glass, a creation of Robert Sowers, was fabricated and glazed in the studios of the Rambusch Decorating Company of New York. This brilliant expanse of glass stretching across the facade is the most conspicuous feature of the building. It measures 317 feet long by 23 feet high—a full city block in length. Literally a burst of exciting colors, it has been hailed as an outstanding example of art in architecture and likely to change contemporary thinking on modern construction style.

Its abstract design suggesting power and movement is symbolic of the jet age. Toned in various shades of blue, red and white, this Twentieth Century application of a medieval craft used so dramatically and in such dimensions will be constantly "readable" from both sides because of extensive uses of "two-way" coated glass. By night, interior light shines through the glass creating a landmark visible from both air and ground.

During the day, the color characteristics of the glass will change continually, depending upon the position and intensity of the sun. And the glass facade, facing south, will serve as an effective *brise-soleil*. Mr. Robert Jacobs expresses it as "both artistic and practical."

The actual inspiration for using stained glass came as a result of a trip Mr. Jacobs made to Mexico. During a visit to the University of Mexico he was struck by the brilliant use of color in the various buildings. It then occurred to the architect that here was his concept in concrete terms—architecture as great art in joyous, expressive, vibrant terms. Too many present-day buildings turn out to be dull, monotonous, lacking in warmth and joy. He explained it:

The color and interest, the excitement and sense of warmth which I experienced helped to provide the idea for what has been created here—a completely new concept of present day blending of art in architecture. Art is considered an integral part rather than an afterthought. We believe this new exciting concept will have strong influence because it will be seen and used by so many people from every part of the United States and the World.

Mr. Robert Sowers, designer of the window, has been widely acclaimed for his contemporary styled work in numerous churches and synagogues. He has the following comments to make on the application of stained glass in past, present and future architecture:

Stained glass. These words perhaps bring to mind the great cathedrals of France and England where this art was born about a thousand years ago and where it flourished as the most important and spectacular form of painting for three or four

American Airlines Terminal, N. Y. International Airport. Stained Glass designed by Robert Sowers, fabricated in Studios of Rambusch Decorating Co., N.Y.C. Architects: Kahn & Jacobs, Roy S. Bent Associates.

(Photo Maris-Ezra Stroller Assoc.)



centuries: 'The supreme paintings of the West, before Giotto, were neither frescoes nor miniatures', says Andre Malraux in *The Voices of Silence*, 'they are in the great window of Chartres Cathedral'.

"But less happily, stained glass also evokes the 'platitudes in stained glass attitudes' of more recent Victorian vintage, when architecture was often conceived less in terms of expressed and enhanced function than in terms of sheer display. Too often and all too appallingly stained glass was called upon to gild the lily, be the medieval cherry in some Beaux-arts professor's architectural banana-split. Little wonder then, that the 20th Century reformers of architecture should have thrown out stained glass along with mosaic, sculpture and all the other allied visual arts in order that they might rediscover their own.

"At least until the time of World War II responsible architects were fully engaged in the task of eliminating outworn styles of architecture and discovering the new forms that lay implicit in such contemporary materials as plate glass, steel and reinforced concrete. Once again, however, architecture *has* discovered its bones; and it would be most strange if it did not seek now to clothe them with appropriate color and texture.

"Though stained glass was a Gothic invention, its color and light are peculiarly timeless—and thus timely—qualities. Architecture is as ready for them now as it was a thousand years ago; it needs them and therefore can have them without affection on purely contemporary terms.

"It is therefore not surprising to see stained glass appearing on the face of a giant air terminal in the middle of a great airport. For what, more truly than an air terminal, is the monument of our age? Nor is it surprising to see this ancient medium literally turned inside-out by the challenge of such a dramatic new context. Like architecture, stained glass also has its new materials, its new kinds of glass and the untold possibilities of night illumination upon which to draw. And the same must certainly be true of all ancient, once great and then awful media—mosaic, fresco,



Over 7000 square feet of stained glass dominate the facade of the American Airlines Terminal, Idlewild, N.Y.
(Photo Maris-Ezra Stroller Assoc.)

tilework, bas-relief. It is time for them to be great again."

American Airlines' great stained glass facade is made up of 78 panel frames. Each holds 12 or 13 lights and each is composed of several pieces of stained glass held in place with lead cams. The frame structure is welded from steel T-sections to form the mullions and transoms. All steel is then wrapped with a two and one-half pound sheet lead and lead-burned along the seams to form a hermetic seal.

In glazing the windows, workers shaved the outer comes of each light to achieve a good fit and trued up all the lines of the design which runs across several lights. Then they placed the light in the frame so that it rested on small Neoprene pads. The fitted lead retaining frame was secured with stainless steel screws to complete the structure. When installation of lights was completed, space between the structural frame, the retaining frame

and the lights themselves was sealed with weather-proofed caulking material (thiokol).

The finished window thus is weather-proof, rattle-free, and resistant enough to stand any "sonic booms" or other future vicissitudes. The window has its maintenance built in and will not require painting, caulking or other attention. It should be more immune to damage than other conventional windows.

Practical proof of this came in September 1960 when hurricane "Donna" roared up the Atlantic Coast and struck Idlewild with gale force winds. For two hours a steady peak wind blew at 46 miles per hour with gusts going over 58 MPH. During the storm more than five inches of rain fell but the giant window stood fast successfully resisting both wind and water.

The stained glass, however, is not the only work of art in the building. Carrying out the plan of integrating art and architecture, two 1000 square foot murals are located at either end of the interior concourse. This work was carried out by Hector Bernabo, known as Carybe, a Brazilian artist.

Located at the end of the main floor leading to the East concourse, the first of the extremely colorful murals to be completed is entitled "Rejoicing and Feast of the Americas." Inspired by the friendship of the peoples in the Americas, it is a composition of dancing figures and musical instruments, depicting native customs and gaiety.

The second mural is entitled "Discovery of the West" and is found at the entrance area leading to the West concourse. It features large heroic figures of men on horseback, depicting a specific chapter in American history, the restless and relentless westward movement of the pioneers. Each is a combination of tempera and oils with segments set in mosaic and inlays of gold and silver coins. Subject matter in both the murals reflects the interest of the airline's management in the history of the United States and the Americas.

Another feature of the structure is some 3,000 square feet of ceramic tiles created by Samuel Wiener, Jr. Located in the main lobby and leading down the escalators to the lower level, the tile is in warm colors and blends with other tile and marble in the building. It is designed to make the passenger's movement through the terminal pleasant and interesting.

Ten years of planning, preliminary research and actual building were carried out before the terminal was finally completed. The end results, which American Airlines strove for, were a convenient, practical, aesthetically pleasing, modern air terminal for the jet age. ✚



WHAT IS A WINDOW

When the owner of an estate in Germany sold a piece of his land to a manufacturer a provision was put in the contract that no windows were to be placed in the wall of the prospective factory facing his home. When the new building was erected the industrialist, to provide sufficient daylight, installed grooved glass bricks in areas of the wall that were the size of windows.

The original owner of the land felt that this violated the contract so he took the matter to court. The judge decided in his favor and in his decision stated: "... all openings in a building which provide daylight to any room are windows, regardless of whether or not they can be opened in order to ventilate the room."

(annotated from Glass Digest)

"Kite and Key" Faceted Glass Mural

Recently the Benjamin Franklin Hotel, Philadelphia, Pennsylvania opened its new Kite and Key restaurant and bar. Dominating the decor and its chief decorative accoutrement, is a faceted glass mural stretching across the back bar.

Designed and executed by the Willet Studios of Philadelphia, the brilliant colored glass sets the theme for this smart gathering place. In keeping with the Hotel's namesake, Benjamin Franklin, the room's name comes from his experiments in electricity through the use of a key attached to the guiding cord of a kite sent aloft during a thunder storm. The mural is composed of a bevy of soaring kites with one representing Franklin's. This one is attached to a large glass key and has a flash of lightening striking it.

Extensive research was carried out to keep the representation as accurate as possible. In the course of it the discovery was made that the original kite was a relatively simple affair made up of a large silk handkerchief stretched over crossed sticks.

Marguerite Gaudin, the designer of the mural, has used variations on this theme in brilliant hues of thick, chipped slab glass. After being cut and worked the dalles were set in design with a matrix bond of epoxy resin holding the pieces firm. Each panel was then mounted into the walnut paneling of the wall. Special care went into blending a color for the epoxy that would exactly match the tone of the wood, which is in a soft grey-brown with matte finish.

On entering this cool, dimly lit interior after leaving the glare of a hot street, the effect from the glass is almost startling, literally dazzling the viewer. ✦

Faceted glass mural in Kite & Key Room of the Benjamin Franklin Hotel, Philadelphia, Pa. Designed and executed in the Willet Studios, Philadelphia.



IN MEMORIAM
HERMAN JOHN BUTLER
(1882 — 1961)

Herman John Butler, widely known ecclesiastical designer, passed away at the Thompson Memorial Hospital, Canandaigua, N.Y., on May 20, 1961, after a brief illness.

He was born at Bradford, Pennsylvania, the son of John H. and Ellen O'Brien Butler.

He studied under Frank von der Lancken, Theodore Hanford Pond, and Hendrich van Ingen.

For many years he was chief designer with the William J. Pike stained glass Studios of Rochester, New York, and for more than ten years was head of the Design and Interior Decoration Department in the School of Fine Arts of the old Rochester Athenaeum and Mechanics Institute, now the Rochester Institute of Technology.

Among his students were many who became well known in the field of design. He was a truly inspired teacher, devoted to his subject, with a rare ability to inspire and share with his students a great ability in design. His impromptu sketches on the margins of students drawings were masterpieces of inspired design.

Later he established his own studio in New York City, designing stained glass and church furnishings of all kinds, with the constant and sympathetic help of Mrs. Butler.

He was a prodigious worker and, despite high standards, his production was tremendous. Among his notable works are windows in Mercersburg Academy; Princeton University Chapel; Saint Mary's Church, Cincinnati; Saint Joseph's Church, South Norwalk, Connecticut; and in many churches in Chicago and New York.

He enriched the interiors of many Rochester Churches, including the Third Presbyterian, the First Baptist, Blessed Sacrament, Holy Rosary, Saint Augustine's, Immaculate Conception, and Salem Evangelical.

For his stained glass achievements at Saint John the Evangelist's Church Mr. Butler was given the Lillian Fairchild Award for outstanding creative work, by the University of Rochester.

He was celebrated for his lectures on Stained Glass, Ecclesiastical Decoration, and Symbolism.

For the past twenty years he lived and worked in happiness at his cobblestone home on Butler Road in Canandaigua, New York.

He recently placed a mosaic devoted to the Twenty-third Psalm in the Chapel of the Strong Memorial Hospital, and another for the new McAuley College, both in Rochester.

His last project was the design of a distinguished group of windows for Saint John's Church in Canandaigua.

He leaves his wife, Margaret Hyde Butler, and his sister, Mrs. T. F. Schubmehl of Rochester.

Burial was at Calvary Cemetery, Canandaigua, following the funeral Mass in Saint Mary's Church where he was a parishioner, and for which he made windows.

ORIN E. SKINNER

EDWARD M. LEIGHTON

(November 25, 1884 — August 25, 1961)

Edward M. Leighton, dedicated stained glass craftsman, died this past summer at the age of seventy-six.

Although he had suffered a serious heart attack two and a half years ago he continued working four and five hours a day in his studio up until the very end.

Mr. Leighton was born in Minneapolis, Minnesota and at the age of fourteen began his stained glass career as an apprentice at Ford Bros. in the same city. He also attended the Minneapolis School of Fine Arts. In 1925 he opened his own studio and was in the same location in Minneapolis until the time of his death.

An exponent of the traditional style, Mr. Leighton's windows can be seen in some of the finest churches in Minneapolis and St. Paul. He was considered to be a fine Christian artist.

He is survived by his wife Alice Dale, daughter Lucille L. Beck, and two grandsons.

Word has been received of the death of *Earl H. Gilbert* on May 5, 1961, at the age of seventy. Mr. Gilbert was the proprietor of the Los Angeles Art Glass Co., Los Angeles, California.

Recent Publications

- Jorge Enciso, *Design Motifs of Ancient Mexico* (N.Y.: Dover), 192 pp., ills. Paper back reprint.
- Daniel-Henry Kahnweiler, *Picasso at Vallauris* (N.Y.: Reynal & Co., 1959), ills.
- William H. Leach, *Handbook of Church Management* (N.Y.: Prentice-Hall, 1960), 500 pp.
- A. Mauri, L. Venturi, et al, *Painting in Italy, From the Origins to the Thirteenth Century* (Skira, 1959), 199 pp, ills. Survey of the early development of Christian and medieval art.
- John Peter, *Masters of Modern Architecture* (N.Y.: George Braziller), 228 pp., ills.
- Martin Robertson, *Greek Painting*: (Skira, 1959), 193 pp., ills. Research into the "lost art" of early Greece.
- Hanns Swarzenski, *Czechoslovakia, Romanesque and Gothic Illuminated Manuscripts* (N.Y.: Graphic Society, 1959), ills.

Articles of Interest

- Crusader* (July/August 1960), "Gateways to God"
- Church Management* (October 1960), "What is Christian Architecture", Joseph Sittler, Jr.
- National Glass Budget* (October 15, 1960), "Henry Hunt Prominent in Stained Glass".
- American Artist* (October 1960), "Photography in the Fine Arts", Sterling McIlhany.
- National Glass Budget* (October 22, 1960), "Lawrence Saint A Leader in Stained Glass".
- A.I.A. Journal* (October 1960), "Lighting Research—its role in architectural design.", Eric Pawley.
- Liturgical Arts* (November 1960), "Art and the Church", Seymour Fogel.
- Craft Horizons* (Nov./Dec. 1960), "New Directions in Glass-making", Paul Perrot.
- Craft Horizons* (Nov./Dec. 1960) "Some Thoughts on a Stained Glass Manuel for Architects", Robert Sowers.
- MD* (December 1960), "Transparent Art"

THE BOOK OF SIGNS

RUDOLPH KOCH, *translator: Vyvyan Holland*
(N. Y.: Dover Publications, Inc., \$1.00)

From earliest primitive times down to present modern society man has expressed himself through the use of signs, symbols and marks. In this well-bound, paperback reprint, Professor Koch, German calligrapher, artist and bookbinder, has illustrated and explained 493 of these symbols. They include some of the most ancient down to those developed by early Christians in the Middle Ages.

Among the many different ones shown are Byzantine monograms, Nordic runes, medieval guild marks, and house and holding marks (forerunners of our Western brands). Although some are well known conventional religious symbols it is interesting to see how they developed and their interrelationship.

THE CONVICT AND THE STAINED GLASS WINDOWS

CARMELO SORACI

(N.Y.: The John Day Company, Inc., \$4.50)

This is the story of Carmelo Soraci, forger, convict and born artist. Eventually, after many years spent in prison, he finally fully realized his artistic talents and put them to good use under the direction of an understanding prison chaplain.

When Father Hyland was inspired to build the Church of the Good Thief at Clinton State Prison, N. Y., he asked that Soraci be transferred up from Sing Sing, where he was doing a fifteen years to life sentence. Soraci did the altar mural of St. Dismas on the Cross and then designed and made fourteen stained glass windows depicting the Stations of the Cross.

Later he went back to Sing Sing where he executed the windows for both the Protestant and Catholic Chapels, including two large rose windows. Although not a stained glass craftsman to begin with, he learned the art and technical processes with the help of experts from the Rambusch Decorating Company. His work has been judged to be of high artistic quality worth at least \$150,000. Indirectly, because of the publicity received through the windows, Soraci's case was reopened and found to be technically unsound and his release was obtained.

J. G. L.

Technical Aspects of Stained Glass with Emphasis on Faceted Glass

(The ensuing article is the result of a panel discussion on the subject as it was presented at the Stained Glass Association of America's Conference in Cleveland, Ohio, June 1960. Because of its length, it will be presented in three consecutive parts.)

PART I

Moderator—DR. HENRY LEE WILLET (Stained Glass craftsman and proprietor of the Willet Studios, Philadelphia, Pennsylvania)

Panel Members—WILLIAM H. BLENKO (President of the Blenko Glass Company, Milton, West Virginia.)

HAROLD W. CUMMINGS (Stained glass craftsman proprietor of Cummings Studios, San Francisco, California)

BERNARD O. GRUENKE (Stained glass craftsman and proprietor of the Conrad Schmitt Studios, Milwaukee, Wisconsin.)

HAROLD E. WAGONER (Architect, Philadelphia, Pennsylvania.)

MODERATOR WILLET: Today we are here to discuss techniques with a panel well qualified to answer questions on faceted glass, this new approach to living stained glass.

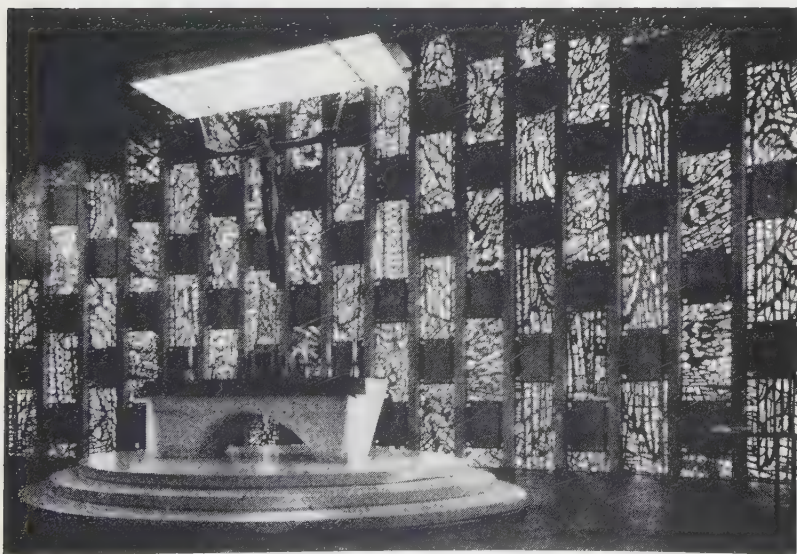
With us we have Bernie Gruenke one of the pioneers in this country of, shall we say, faceted glass dalles in a base of some sort, sometimes called conchoidal glass. He has done many things in this new medium, one of which was the Moreau Seminary Chapel at Notre Dame, South Bend, Indiana.

Next we have our beloved Pat Cummings. His work on St. Stephen's Church in Belvedere, California was one of the very earliest examples.

Then there is a gentleman, loved and admired by all, Bill Blenko. We used to be good friends until I trapped him into making dalles two inches thick. But, as usual, he came through and produced very beautiful glass.

Last, but not least, we have our newest Honorary Member of the Association, Harold Wagoner. I don't suppose there is anybody in this country who has done more, not just to foster stained glass—a lot of architects have done that, but in a conservative daring way to encourage all of us to try new techniques. And best of all, he does not feel that a building is complete that doesn't have its crowning glory of stained glass.

Bernie, what has been your approach as a pioneer in this new work? What were you thinking and how were you planning to do this so it would fit into the program you have in your studio and would produce a window you felt would have the same glory and immortality that other stained glass windows have?



Faceted Glass Wall-Moreau Seminary Chapel. Notre Dame, Indiana.

MR. GRUENKE: Approximately ten years ago I had my first view of faceted glass and it delighted and thrilled me with the possibility of working with this medium. We began to immediately experiment with the technique of cutting and breaking the slabs. I first tried using an electric wire, then breaking with a hammer, chipping with a hammer, cutting with a diamond cutter, and finally chipping with a mosaic hammer.

After months of work we produced our first rugged panel and weeks later we finished the second panel, but with a regimented and more orderly cutting. Finally, after a few small commissions we purchased a diamond power-saw and produced panels with perfection of cutting. After comparing the three panels we found the first one had a greater sense of truth than the perfected diamond edge cut of the last panel. This meant to me that on the last panel we had evidently broken down the resistance of the material.

Searching for a shortcut in cutting I came upon the idea of having the glass cast in different forms. I spoke with Bill Blenko about furnishing slabs in various shapes such as isosceles triangles, ovals, circles, and rectangles. We had success with this technique but again found we had become too clever and in every case realized that the resistance of the material must be adhered to and not violated. I found, too, that clever techniques of cutting where handwork was eliminated tends to destroy the inherent quality of the material. Also, faceted glass over-chipped and over-faceted, in my opinion, has a tendency to lose its visual strength.

I am convinced that the material must be thought of not as stained glass with one-half inch came lead, but treated honestly making use of the interior effect as well as the exterior, making the grid as well as the glass an important part of the architectural form.

The resistance of this material is great enough to force a simplification of design and to discourage the use of smaller pictorial detail. It lends itself particularly to abstract in non-

objective forms and upon viewing the filigree facades of the French Cathedrals I could not help but think of their relationship to this new medium.

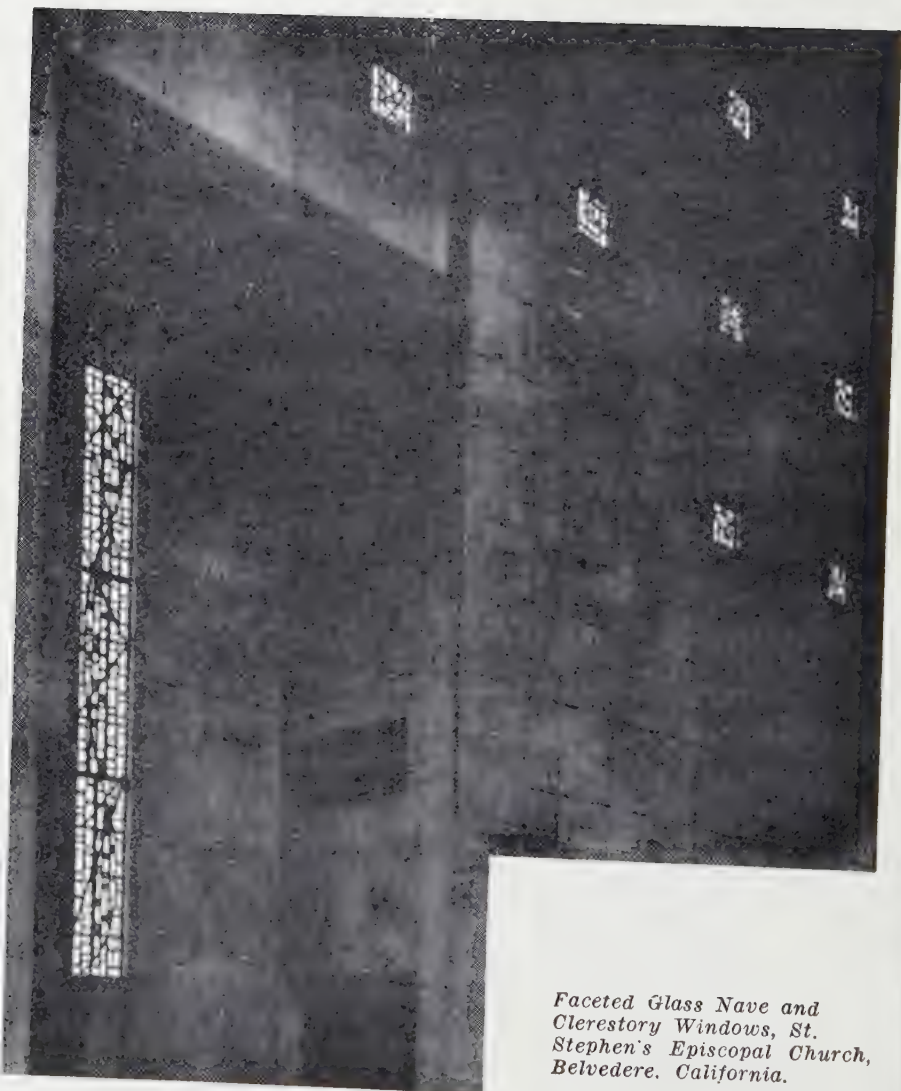
Though the two materials, glass and concrete, are similiar substances, I sense the need of either projecting the glass beyond the surface of the concrete or the need of coffering. When Stephen Bridges quoted, "Take care of truth and goodness and beauty will take care of itself," I am convinced, just as this quotation is applicable to an artistic creation, it is also applicable to the technical aspects of either stained or facted glass.

MODERATOR WILLET: Harold Cummings how did you happen to get the Rector up there at St. Stephen's to agree to letting you do this work in his church? And how have you found your relations with this work and the clients? Was there any resistance or a fear that it might not be lasting?

MR. CUMMINGS: Well, in answer to your first question, we had prepared designs for traditional stained glass at St. Stephen's but it happened at that time we were making a great many experiments. Of course, when the Rector and the committee were in the studio they saw these experiments and immediately were interested and wanted to revamp their entire program. It was a little disconcerting at first because we were still experimenting.

Let me go back a bit and say then we were making a product we called "loose mosaic". We used small tesserae in metal rather than cement and naturally I was comparing this with the slab glass technique. And at a distance I feel our "loose mosaic" was very good but when you came close to this glass, close enough to see the facets it was evident that the "loose mosaic" did not have it. That is why we turned our interest toward faceted.

We were making these experiments and happened to be particularly busy at the time when these people wanted the glass in St. Stephen's made using the medium of faceted glass. About that time Mr. Roger Darricarrere of Los Angeles had approached me on the idea of marketing some of his faceted glass through



*Faceted Glass Nave and
Clerestory Windows, St.
Stephen's Episcopal Church,
Belvedere, California.*

my studio. He had learned the process in France and had made some panels in Los Angeles. It seemed to me wise in this first installation to work with him in order to meet the delivery date and to expedite the work. Therefore we collaborated on this job and later did one other small job together.

Going on to St. Stephen's and looking at the problems there, we saw how the French had made this glass and we were interested in carrying on in the same vein but making what we thought were some improvements.

As to how the public received it, I would say that nearly half of our work at the present time is in faceted glass. We recently made an installation in a church just outside of Honolulu where the panels were 34 inches by 41 inches in size.

We find that the public accepts this new medium because they realize that faceted glass cannot produce pictorial windows. Many of you have had the experience of someone coming in and wanting "Christ Knocking at the Door" or "Treasure Island" or "Christ Walking on the Water", in a literal picture. The public seems to realize they cannot get this pictorial effect therefore they will accept what they have to accept if they want faceted glass.

Another great advantage which we see is that if your glass is properly chipped it does break up the light so you can handle strong sunlight and we have a great deal of that to contend with in California.

Another great advantage comes if you happen to be installing a window where another building or trees block the light. Or someplace where a stained glass window of the traditional style is likely to go dead if it doesn't have good light. These facets in the glass do pick up the light and you get a very fine, rich scintillating effect from the glass even on dark days. We have put in quite a few windows where artificial lighting is used. Although I am against this type of lighting for glass I must confess that faceted glass gives you a much better result than

can be obtained with the traditional leaded stained glass.

We originally bought a diamond saw and cut everything out very precisely and found we were losing something. While originally we made practically all of our work with the diamond saw, today we rarely use it at all. Once in a while if we want to get a straight line for some particular effect we will go to the saw and use it. However, its great use now is when we take an unfinished sample and cut right through concrete and all to see if we are getting the correct and proper bond between the cement aggregate and the glass. We too, feel that something is lost on being too precise. Then you are getting away from the limitations of the medium with which you are working.

MODERATOR WILLET: I think on the statements made by these gentlemen we are going to have quite a few questions because even in our own studio we have differences of opinion on how much conchoidal glass should be faceted.

The wonderful thing about these United States is that we have got everything we need here and thanks to Bill Blenko we have the material we need. Bill, since you have gotten into helping us out in these glass dalles have you found a great demand for them and have you managed to stay in business trying to produce them for us?

MR. BLENKO: I am glad we all sort of started out together on the faceted glass problem. Our own particular problem has perhaps been much simpler than the other phases of the work. The subject as you know is about 50 percent glass and about 50 percent pertaining to some other material which separates and holds the glass together.

We have had some problems to work out particularly on the annealing. It is much different annealing a piece of glass one inch thick and then having to increase the thickness to two inches.

It is true that there is more and more demand for the dalles

all the time. As Bernie Gruenke pointed out we soon got away from our first guess of making many different shapes and now are making only squares. The demand is growing, no question about it, and we are working constantly to develop interesting textures that will be available before very long.

MODERATOR WILLET: We now come to the person who has shown a great interest in all phases of stained glass especially the use of this new type. I hope that Mr. Wagoner will feel free to tell us where he thinks we can help the architect and where he thinks we have failed.

MR. WAGONER: As Henry points out he has finally convinced me that all our buildings should have some sort of colored glass on the inside. We tried one once without stained glass in it, using only clear glass, and then had to knock out the rear chancel wall and put in a big beautiful wall of stained glass. Originally I was afraid to use chipped glass because I felt that there were going to be technical problems of expansion and contraction that could not be overcome. I am not so sure they have been overcome yet but certainly hope progress is being made.

I think one of the things that perhaps worries me in the use of this medium is the fact that its ascendancy in use may not be attributable so much to its inherent beauty as to the fact that it is relatively inexpensive. Now, ultimately that may be the kiss of death on this type of glass because you are going to get, I am afraid, guilt by association. You are going to get small churches poorly done with cheap faceted glass windows.

Maybe, as we found out at the Church Architectural Guild Conference, artistic creativity requires as an astringent a touch of poverty. But if this astringent touch of poverty is accented too much it may cause us difficulty in the future.

My first objections to chipped glass were finally overcome when someone remarked, "Modern man as a bowl of mush is held together by ethical attitudes". I just abandoned my ethical attitudes and am now completely in accord.

What we have been doing has contributed a great deal to the effect of change which is rapid in the architectural world on an extremely broad scale within the last three or four years in America. I think some of you, maybe all of you realize I have been in this more or less for thirty-five years and I believe more has happened to our work in the way of change in the last four or five years than happened in all the rest of the years. Part of this capturing of the imagination of our clients, the absence of the pictorial glass, comes from seeing through feeling, so that we obtain some appreciation of meaning in a different fashion than we did before.

What is wrong with faceted glass? I think one of the things is that unless you have a permanent and proper setting for it, it does not appear in a satisfactory manner on the exterior in the daytime and does not appear satisfactorily on the interior at night. Some of you have been trying to use color and I think that is a great help.

The technique of approaching chipped glass in a fashion which will permit it to be artistically acceptable in the cultural form rather than a heterogeneous collection of accidental pieces of rubble, as you would find in an unplanned wall, is something that must be worked on. But unless there are areas where chipped glass could be used in a very primitive fashion, that won't be the rule as far as our work is concerned. That type of church would be few and far between.

A study of the different forms of the cement integrated with the glass might be a step forward. Yet, I am fearful of the cheapness of the chipped glass in relation to what people ultimately think of it; that we have to go beyond the mere shaping of abstract pieces of glass and throwing them together to get color effect. I don't think that is enough.

Aside from the hope that some of you will come forward with a solution to the unhappy aspect of the glass at night, it would seem that another technique might be explored to control the opacity of the windows in the chancel, particularly through the use

of greater amounts of cement upon which decorative mosaics might be placed. Using a combination of glass and mosaics inlaid on the cement.

We like what we have been doing with faceted glass. We think it is a new medium which has been a wonderful tool for us, but I hope all of you will go beyond what might almost be a fairly amateurish approach to the simple amalgamation of colors; to something that says here in the window, especially in the chancel area, we have done the best that we possibly could. This isn't something that accidentally serves our purpose at the moment. This is something that is a great piece of artistic creativity.

I have heard it said that beauty is dead but hope it is not true. Beauty as a cult is dead. It is fundamental self-deception to think of it otherwise. It seems to me that is not the approach we ought to have here, that the ultimate objective is this seeing through feeling in the most artistic fashion possible.

(To be continued)



Bombing At Chartre

Early in July a plastic bomb was exploded at the gates of the Chartre prison. Although windows throughout the area were broken by the concussion fortunately the stained glass in the ancient cathedral escaped damage. It is believed the violence is connected with France's troubles in Algeria.

The World of Glass

1. Scientists of the Corning Glass Works have developed a new technique that will aid archaeologists in determining the age of ancient glass. As they explain it, glass that has been buried in the earth or submerged in water for long periods undergoes a chemical deterioration which results in a weathering product forming (similar to rust on metal) on the surface. This crust apparently builds up uniformly in layers and by studying a cross-section under a microscope the time of burial can be figured out.
2. Minimum wage rates have been established by the U. S. Dept. of Labor for the glass, ceramics and other industries in Puerto Rico. They range from 57¢ to \$1.00 per hour.
3. The Port of New York Authority recently approved plans for a new general terminal building at Idlewild Airport. It will be a two story, rectangular structure featuring all glass walls. The cost—about \$9 million.
4. As an experiment in new designs for living, the master glass blowers of the Kosta, Sweden glassworks are housed in all glass (except the roofs) houses. Large windows are set in insulated, opaque colored glass walls while the floors are of glass mosaics.
5. A new formula for producing a blue to grey colored opaque glass has recently been patented and assigned to the Pittsburgh Plate Glass Co.
6. A Texas Company reports that it is producing a semi-permanent glass tint coating for windows. It comes in thirteen shades to be used for decorative purposes as well as for fade, heat and glare protection.
7. The Corning Glass Museum, N. Y., is offering a course, "An Introduction to the History of American Glass," covering the industry from its beginnings to the contemporary period.

Comments & Clarification:

After the story about catching the *blue marlin* appeared in our last issue Colonel Karl Lamb, one of the active participants in the adventure, wrote in about it. Feeling that all the facts might not be clear he has offered the following observations concerning the fishing trip in Puerto Rico:

"Shortly after the big marlin struck and I was playing him from the fishing chair the belt, which goes around one's waist and is attached to the big reel by two cables, broke. Therefore in order to brace myself, I deliberately slid forward in the seat so I could get my right foot up against the gunwale of the cockpit, thus giving me a purchase which had been eliminated by the breaking of the belt. I continued to play the fish from this position in its wild rushes and jumps until the belt was repaired.

"Perhaps some thought the fish was pulling me into the briny deep, but this was not the case at all. I have had a lot of experience in fishing and knew this was the best way to handle a rather ticklish situation and still keep the fish on with the taut line necessary.

"Because my son Tony's great ambition and hope was that he would be able to catch a big marlin on his trip to Puerto Rico, after playing the fish for awhile I deliberately turned the rod over to him so he could get the thrill and honor of catching a fish of that size. Tony played the fish for nearly three hours and did most all of the hard work, and believe me it was hard!

"We were extremely lucky, not only to hook such a fish, 512 pounds, but also to keep him on the line, land him and then to get him into port without the sharks getting him. We had to tow him in as he was much too large and heavy to put into the boat.

"One could try for a lifetime to hook a blue marlin of that size, so it was just bull-luck that we did it, and on our first time out." ✱

Report on Apprentices

by

HAROLD W. CUMMINGS

At the January 1961 meeting of the Executive Committee of the Stained Glass Association of America in St. Louis, there was evidenced an increased awareness of the value of thorough Apprentice Training in the long run, and it was voted that this message be sent to all members.

Since 1945 and in the intervening years some few have given considerable time, effort and expense to establish the Apprenticeship Training Program. It has been worth while in the degree that members have assumed the responsibility for making the program effective locally. This authorized Training Program has been, since 1945, sponsored jointly by the United States Department of Labor, the Stained Glass Association of America and the Union Brotherhood.

In the few districts where the program has been made to function (and you *do* have to *do something* about it), apprentices are being better trained, improving the situation not only for the apprentices but for the employers as well. Observation shows that programs are active in those districts in which the program is better understood.

Too often the employer puts on a so-called apprentice as a means of getting work done at a low wage scale and, too often, the young trainee is more interested in a job "right now" than he is in learning to be a well-trained craftsman (journeyman) in stained glass. If the employer trains the apprentice only in narrow special skills, and goes out of business after some years, the so-called journeyman is not trained satisfactorily to handle a position elsewhere. Thus both the journeyman and his future employers are handicapped.

Last year one of our members employed a man who had worked at the craft seven years. It turned out that he had trained in a studio not approved by the National Committee nor had the

authorized Training Program been followed. Although the employee otherwise fitted well into our member's staff, he had to leave because he was then too old to get into the Apprenticeship Program. Furthermore, with his years of experience, he probably would have been given a "rating" by the local Joint Apprenticeship Committee which would have made it too costly to train him in some of the fields in which he was deficient.

In the authorized Stained Glass Program, each apprentice is required to spend his first year of training in *all* branches of the craft and it is wise to get this comprehensive requirement fulfilled during the first year of training if possible, at least before the wage scale becomes too high for using a novice. Later the apprentice specializes and gets more complete training and experience in the field in which he shows the greatest aptitude. This *timing* is important!

The recent history of wage increases makes it even more essential that every journeyman be well trained and by journeymen we mean all full-fledged craftsmen whether or not they are members of the Brotherhood. Both on national and local levels the Stained Glass Association of America has fought for and emphasized the point that the National Apprenticeship Program is for Union and non-Union shops alike. Unfortunately, it appears that non-Union shops have, with notable exceptions, hesitated to use the Program. We sincerely hope that it is not caused by the quest for cheap labor mentioned above.

A few years ago the flat glass industry authorized a Program patterned somewhat after ours and, while we do not favor the word "industry", the Stained Glass craft joined it, partly because of simplification of organizational work and partly because of the larger scope and policing power. It is part of the agreement that there be one Stained Glass employer on each local Joint Apprenticeship Committee whenever there is a recognized stained glass studio in the area served.

The flat glass group operates under the 1959 edition of "National Apprenticeship and Training Standards for Glaziers

and Glassworkers" while the Stained Glass group (since joining the larger organization) operates under the 1960 revised edition of "National Apprenticeship and Training Standards for the Stained Glass Industry". Both of these standards have been approved by the National Joint Glazier and Glassworker Apprenticeship Committee co-chaired by Edgar P. Perilstein (Employer) and L. M. Raftery (Brotherhood) with a Director, W. C. Christianson (U. S. Department of Labor, Bureau of Apprenticeship and Training).

Local Joint Apprenticeship Committees co-operate with Regional Offices of the Bureau of Apprenticeship and Training of which there are thirteen on the "mainland" and one in Hawaii. The Seattle office (Region XIII) services Alaska. Where there is a state apprenticeship agency it co-operates with the Regional Office. Local Joint Apprenticeship Committees can be as closely situated or scattered as practical. There are, for instance, three in the San Francisco Bay Area, namely, San Francisco, Oakland and San Jose all co-operating with the Regional Office XII in San Francisco. You will find your Regional Office listed on page 18 of Standards for the Stained Glass Industry which you can obtain from our Executive Secretary.

The plan and organization has been set up, but it is up to YOU as an active individual member to make the Apprenticeship Training Program "tick" in your particular locality. It is a very unselfish and rewarding activity for the good of your craft. ✚



Conferences and Exhibitions

SGAA—1960 APPRENTICE EXHIBIT

Trinity Church

Santa Barbara, California November 17-19, 1961

BUILDING RESEARCH INSTITUTE

Mayflower Hotel

Washington, D. C. November 28-30, 1961

*Additional information may be obtained from BRI,
National Academy of Science-National Research Council,
2101 Constitution Avenue, N. W., Washington 25, D. C.*

GLASS PROBLEMS

University of Illinois

Urbana, Illinois November 30, December 1, 1961

*Additional information may be obtained from F. V. Tooley,
Prof. of Glass Technology, 208 Ceramic Bldg., U. of Illinois*

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Museum of Art

Birmingham, Alabama December 1-31, 1961

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ANNOUNCEMENTS

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EULOGY

Albert William Klemme

San Juan, Puerto Rico

21 June 1961

Al Klemme loved many things. He loved his family; he loved his business, and he loved the Stained Glass Association. In the many years he belonged to this Association, he held practically every position from member to President. Each position he filled with diligence, distinction and devotion.

It is difficult for us assembled here together in convention to realize Al can never be with us again in person. He will always be with us in spirit.

Therefore, the Stained Glass Association of America, assembled in San Juan, Puerto Rico, June 1961, unanimously accepted this eulogy, made it a permanent part of the records of the Association and requested a copy be sent to the members of his family.



Air Force Commemorative Window

In 1943 the U.S. bomber "Lady be Good", with its nine man crew, was lost in the Libyan Desert. In June 1959 an oil company exploration team found the wrecked plane and the bodies of eight of the airmen. To honor the exploits of the plane and her gallant men, their saga will be commemorated in a stained glass window soon to be installed in the Chapel of Wheelus Air Force Base, Tripoli, Libya.

Art In The Church

After its meeting in Geneva, Switzerland in 1959, the Ecumenical Institute of the World Council of Churches issued a statement for the guidance of architects who build churches. The section dealing with the decorative arts is quoted here:

"Fine art in the Church should not be understood as something additional or merely decorative but as an organic part of the architecture arising from the work and worship of the church. The church must not be a museum of fine art or of archaeological relics. The highest standard of industrial design achieved in everyday life should be applied to the furnishings of the church, including all the minor arts such as printing, posters and fabrics."



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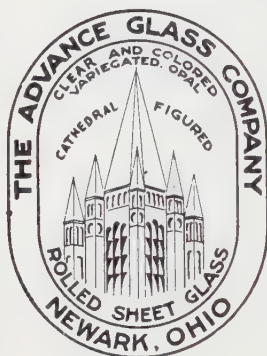
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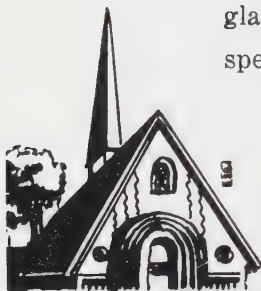
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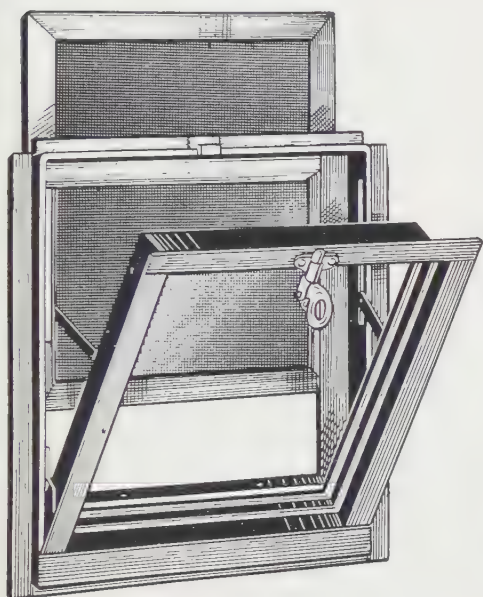
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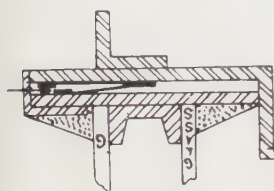


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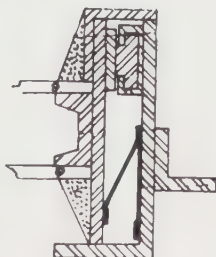
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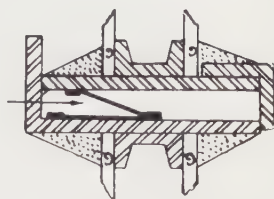
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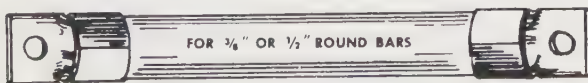


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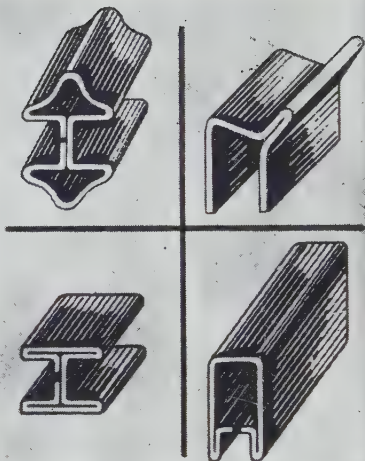
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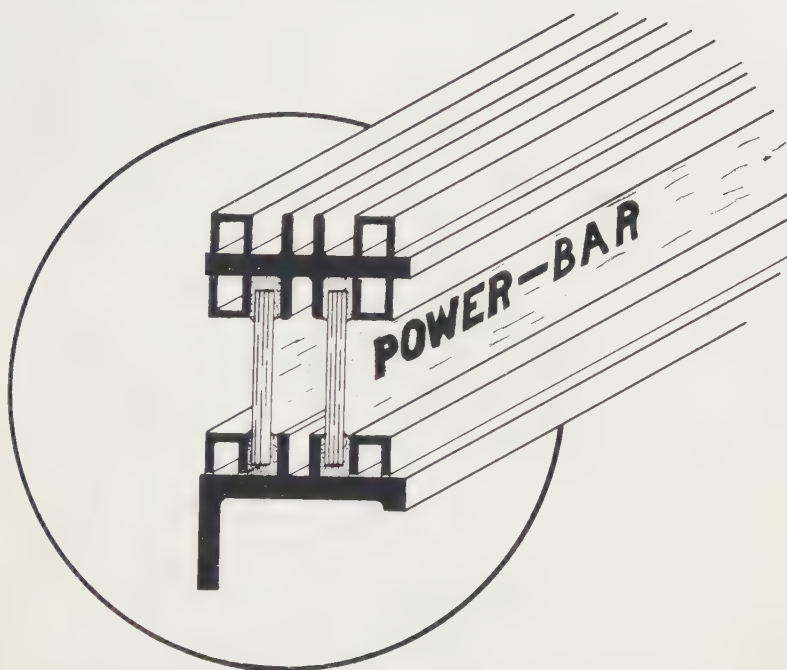
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